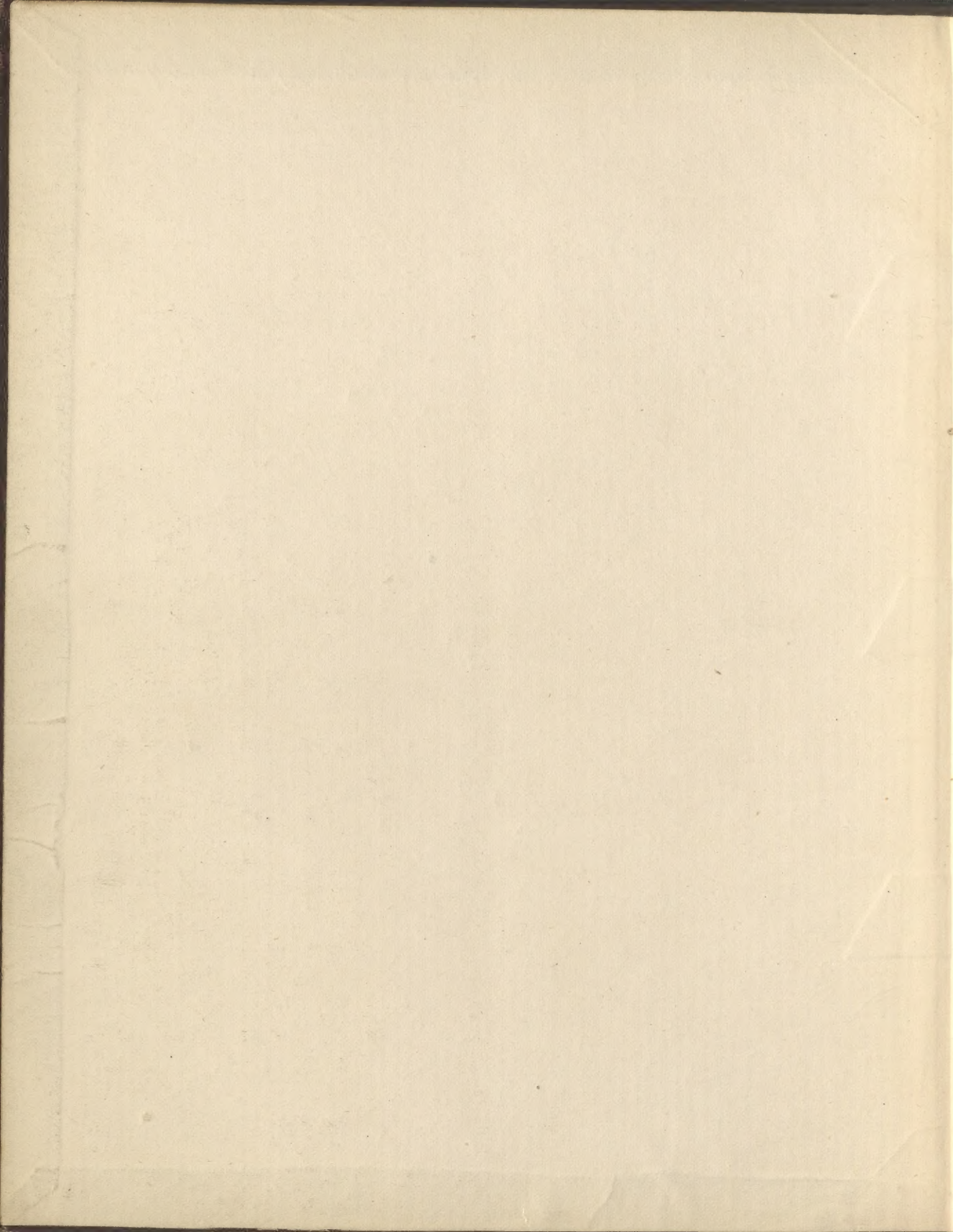


4338



4338

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S R
calls himself
- architect
at it and of the
preface

Extra all for Edmond Rabel



Lully
Homme d'affaires Propriétaire et Musicien.
~~May 1891~~

of which the preface is dated May 1891

Bulle de Moulins

in plain language

Lully lived at no. 4 rue Transversale

which is now at Rue Méduse

He encouraged his future 3 were
inventions in poetry - the part of

Pierre which was then passing fast.

"le nouveau quartet à la mode"
Chaque de pour - "un grand petit Italien"

"pour appartenir la future"

Bon Coureur

21652 Mm Lm was born 20th Aug. made his

director of the "Bande des Petits Vidons,"

which ultimately represented the "bandes Vidons"

Reynier inty sing & dans toutes

Il y avait "divertissements de danses"

Ar. de la Cour de France 1658 'parties de Bourscade', p. 100

Albionne;

et P. formain avec grand succès

16 May 1661. Ar. de la Cour de France et surintendant
de la Musique de la Chambre du Roi.

July 3. 1662 maître de la Musique de
la famille royale

en 1668 un huit du roi fixa leur valeur annuelle
à 30000 livres

Ar. de la Cour de France 1662 le d'Angely & Lambert
maître de Musique de la Cour

"Les pièces de Musique devaient pour Lully présenter à
Musique et de 1664 - 1671 il composa des nombreux
ballets qui mirent le Comte de son favori -

Princesse d'Udek 1664 Psyche 1671 -

M. de Pompadour 1669 de Bourscade jusqu'à 1670

Notre maître & le premier & Princesse d'Udek & le Comte
(le Comte de Montmorency) et vers autres

Lullie - Royal Institution Feb/91 (1)

I am inclined to think that the ~~natural~~ ^{familiar} tendency to classify things and people into definite periods and categories is the reverse of useful; unless a sufficiently liberal habit of mind is maintained to remember that classes and periods have a way of getting onlapping and getting intermingled, and merging even vital characteristics from one side to the other. Nevertheless it is difficult in the present case not to suggest a classification of composers in accordance with their ^{on idealistic and practical men.} way of using their art. It cannot be denied that a certain definite group of composers have been curiously ^{the serviceable qualities} lacking or regardless of ~~that wisdom~~ of the ~~perfect~~ which ~~goes~~ by the common name of worldly wisdom, & have - from the point of view of the practical.

In his 'second period' he became
indispensable to the king
from practically the Intendant
des Menus Plaisirs de la Cour "

The nature
of idealists
highly sensitive
to perfection

L'abbé Perrin from the park
Marquis de Sourdis from the deans
Jean Béraud de Champagne from the
Cabinet for these companies
involved in the final 'des académies d'Opéra

1670 - here of the ~~Levee~~ court de la

~~Ballet~~ Bouctelle, rue Mazanne
& prepared to play 'Pomona'

Mythical
dreams -

It was performed first in March 1671
There was quarrels between the "Academies"
about matters of shipping of members
Lully stepped in to take advantage
of the -

Little bright Perrin's knowledge

man - wasted a great deal of power out of
creation or deference to their exalted sense of
artistic perfection. These are men who feel intensely,
and have an uncomprehending repugnance to anything
that is common and second rate; & know that
to would be as ~~good~~^{much} as lying if they uttered
but disappointed them either for its quality or ~~the~~
manner of ^{its artistic presentation} ~~it~~. These are the dreamers, &
myths, & poets like John Sebastian Bach &
Shakespeare, who have a world of their own, &
need have cared very little whether the public
take any notice of them or not so long as they
- could have ~~more or less~~ ^{come up to} ~~satisfy~~ their ^{high} ~~own~~ ^{own}
off-criticising standard. On the other side
in the case of composers of easier virtue, after of

He received the letters patent of the
 Academy of the Academie Royale de Musique
 March 29 1672 -
 Linnant from the press
 et Vigneron (Sire de St Omer) from
 the machines

Heater at the Vaugirard opened Nov 15 ~~1776~~
 1672
 the Fete de l'Amour et de Bacchus

When Moliere died (Feb 1673) the king handed
 over the Salle du Palais Royal to Lulli -

For this he produced 18 operas & various ballets
 Lulli protected from rivals by interdicts - of course
 as soon as Lulli was gone a rivalry of forces

Nationalism 1681 & embodied

- Died at the age of 54 March 22 1689
 his enemies called him "le cadavre"

great ^{and capable of great achievement,} powers, but testing what they do by the effect
they have on the public; & holding the public's pulse
the while and calculating instinctively what they can
afford to do, & what it is worth while doing. There

are the men with a strong grain of common sense
and a plentiful supply of ^{as far as their art is concerned} worldly wisdom, who
sometimes exalt the public and do great things in
a grand way. If they do not find a suitable
public they will do ~~several other~~ ^{several other} things ~~perhaps in an~~
effective way, or rubbishing things in a vulgar way.
But there is no need to blame them. They are people
with a strong sense of realities, & no taste for

wasting power & paper. To such a class Handel
and Haase and Meyerbeer
most emphatically belong; in Handel he also is his
whose feeble personal character made him the promoter of other peoples likes rather than his own
degree, and even Mozart. All these had ~~the~~ ^{an} great
a singular gift of adaptability; & having a suitable

John supervised the buying out of ground
+ the purchase of the building

The money of the work comprised
" Argentine 16,707 lines
Prussian stone 13,000 lines

58 Scares of Louis d'or, doubloon, d'Espagne sent
amounting to 250,000 Louis
5 Tiers of rental value at 1000 apiece

Shaping the business frontier
with reference to artistic surroundings

His house was valued at 25,000 lines
x the whole property at 800,000 -

= about 2 million lines
the left of good ^{charitable} ~~refugee~~ ~~to~~ ~~them~~

Good for mission for his land

The music of the
practical men is of
successful a perfect
group of public taste

Little group had
to fight for his own
hand, as he fought
with the skill and

adaptability of
typical Italian

Perfect representation
of French taste

Influence of
personal habits
on art

public ^{some of these} did things which are a lasting glory to art.
The music of the practical men is produced with the assistance of the public, that of the idealists in spite of it.
In the group, ^{practical men} Lulli occupies a prominent place.

His disposition evidently lay in that direction, and his

circumstances sharpened those faculties which are
needed most by a man who has to fight his

way ^{from the bottom of the social scale} ~~without any advantageous circumstances~~ ~~the~~

~~the~~ ~~of~~ ~~his~~ independence and even power; and

the circumstances of his career meet him, though

an alien, the most perfect representative of

French ideas that it is possible to take.

In studying the history of musical development, it
is as interesting as it is useful to watch the effect
which ~~not~~ personal character and natural predilection
have in deciding the qualities of art. In the
matter of Opera these influences have shown themselves

Confession is Open

Good captured of
among the feelings
by pictures

Good love of
Ballet and
Spectacle.

Cont
Mescaleros

more than in any other branch of art; & Lulli
comes before us as the first who embodied the French
ideals in any marked degree. Among the qualities which
few people will deny to the French is a love of
lively dancing and of spectacular display; & it is
a curious fact that this taste has been the origin of their
national form of Opera, & has continued to be its
marked characteristic throughout the whole of its history.

Looking back centuries before Lulli we discover instances
of displays of the nature of ballets & mythological
and ecclesiastical performances on the same lines - And
when things seem to be rapidly gathering & shaping
themselves toward the definite emergence of an Opera
it is in the form of Baroque Court masquerades that
they present themselves.



Lullie born abt. 1633.

Lone 1638.

Lullie coming to
France when
Louis XIV
was a boy.

The king
devoted to
theater, and
a ballet.

Albion, a
a writer of
ballet tunes.

6
When Lully was sent from Italy to France as a boy
Louis XIV had just come to the throne, as a child himself.

By the time Lully began to give clear evidence of the
particular qualities of his genius, the court was already
organised into that condition of gaiety and display
which Louis first adopted from disposition and
afterwards maintained partly through policy. The
young king was devoted to theatricals, & most especially
to ballets & masquerades in which he himself used
to take part; & young Lully's powers were soon called
into requisition. His these powers seemed at first
to run chiefly in the direction of dance tunes and
music for mythological ballets, which included
songs & ~~trifles~~ music adapted to ~~some~~ theatrical
performances. From 1658 onwards he was
constantly employed in writing music for such performances.

Opening of public theatre in 1637
in Venice.

Caralli born 1599 - died 1620.

The new form
of Opera just
beginning to take
shape

Carli b. circa 1628 - ~~1671~~ ~~1671~~ ~~1671~~

Poppe of Chamberlain

Maria de' Medici & Son of Austria

Still in an
extremely crude
& immature
state.

Produced at Longjumeau, at the house of Mr. de la Haye
Sometimes called also L'Opéra de Longjumeau.

Boisot, the writer of the libretto described the event in
a letter to a friend: he said the excitement which
it ~~at~~ caused was so great that the road from Paris
to Longjumeau was quite full of the carriages of Princes & Dukes
a peer ^{& ambassador} & marshals of France and ~~ambassadors~~

The French began
to enter the lists
& do something
like the Italians

The pastoral
or L'Opéra de Longjumeau

and gaining experience in stage effect & stage requirement.
~~But in 1659~~ At that time the form of Musical drama
was still in its infancy. Monteverdi had ^{only} finished
his career in 1643, and his successor Cavalli was still
in the early stages of his ~~important~~ ^{successful} work. And
any one who knows their works will be fully aware
that that implies that the Opera form of art was
still in a very crude & immature condition. But
already France was eager to experiment on the new
lines, and her own composer Cambert, who was some
5 years older than Lully, had the first chance to
~~make~~ ^{try} a French experiment in Opera. His first effort
was Le Pastoral ~~with~~ ⁱⁿ Paris
which is described as the first Comédie française en
Musique came out in 1659 & was followed by
Ariane, or le mariage de Baucis in 1661 - and
as things were more & more gathering into definite
shape in 1669 Louis founded the Académie Royale

Académie de Musique

Pomme came at
Paris 19 1671

Character of
Pomme

Orator
like dulle's

Prologue

Chorus on
Stage effect

de Musigue, ~~and~~ and put the Abbe Perrin in command
with Cambert as his composer - These two produced the
Opera Pomona together; & this appears therefore as
the first outcome of the development of preceding years.

Part of it is lost, but from what we have we can
gather its character; & its ballet origin is
obvious upon the face of it. It begins with an

Overture in several movements in the plain commonly
ascribed to Lulli; and passes on to a ^{mythological} ~~spectacular~~

prologue ^{in praise (pantomime) of Louis XIV} ~~in which chorus~~ ~~the latter an important~~

~~scene~~: pointing to the spectacular massing of many

people on the stage which has ^{remained} ~~always~~ ~~been~~ ~~an~~ ~~important~~

~~characteristic feature~~ of French Opera. After the

Prologue there is a second Overture & the play proper

begins, & is interspersed with ~~no~~ choruses & dances

& excellent ~~in~~ disposition for stage effect, & has little

24 June -

Cavalli.

Summoned to
Paris

apparent prominence of plot or incident. The success of the
work is said to have been immense; & Pierre &
Camille proceeded to prepare another work on the same
lines, called "Les Plaisirs de l'Amour". In this
exactly the same plan - ^{in a more pronounced degree} - the Prologue ^{consisting}
of a will panegyric on the victorious glories &
the eclipsing splendour of the great Louis. But before
this panegyric could be addressed to that monarch
an important incident happened which altogether
upset their preparations.

It had happened that some ten years before, on the occasion
of Louis's marriage, the Italian composer (Cavalli,
who was looked upon as the world's greatest ^{Opera} composer -
at that time had been summoned to Paris to grace the
ceremony of the performance of one of his Operas, in the
grand gallery of the Louvre. But the Italians had
not the taste for ballet & spectacle that the French had

Abstract 1

ballet -

Moham

Opera 1

to time.

duller engaged

& wrote

ballet music

for Canthar

Operas.

Lullie wrote music for Moham

Comedie ballets such as Ponce de St. Hilaire

'L'Amour melancolique' & the like.

acted and danced in several

such plays. e.g. a Ponce de St. Hilaire

Ponce de St. Hilaire

Le bonnet pentecostien

Divertissement for "Le Mariage forcé"

Lullie put

in absolute

command

Entirely his

control

and in order to make the Opera suitable to French taste
Lulli had to undertake to ~~for~~ write plenty of ballets
to be introduced to in Cavalli's work. The same thing
happened again in 1662 when Cavalli came again for

new performances of his work; & it is commonly
held that Lulli was thereby brought into contact with
~~one of the chiefest~~ ^{foremost} development of Operatic art then

known, and gathered power & experience to attack
that line of art himself. ^{Further in the year succeeding Lulli made friends with Moliere & wrote through his help plays.} At length just as

Perrin & Cambert were preparing to present their new
works to the King, by sending strange shufflings which have
always been explained to Lulli's discredit, the

power & patents of Perrin, Cambert & their fellows
were suddenly ~~rescued~~ ^{cancelled} & the sole power was put
in the hands of Lulli; who had the right & the

power to suppress all rivals. He so entirely extinguished

Cambert that that unlucky composer crossed the Channel

Wickham in his preface to Pomona
shows his frank opinion by trying
to make out that Cambro's work is
in many ways superior to Lullie's,
which it is not.

even that
Cambro's ~~work~~
did do
attributed
to Lullie.

Lullie
going to
write

Classical
subject

and entered the service of Charles ~~10th~~ & both Jommes &
the Opera with the ability judge addressed to Louis was
performed in the country. And then Cambert dropped
out of history, & even what he did for art has
been credited to Lulli, because almost all his works
have been lost.

Lulli meanwhile began his important campaign &
carried it on with great vigour ~~to~~ till the year of
his death. He began with a pasticcio in the year
that he assumed command, probably because he had
not time to get anything ready to take the place of Cambert's
work. In the next year ¹⁶⁷³ he produced his first

bona fide Opera Cadmus & Hermione, & from that
date every year ^{the character of} fresh work by him. Alceste,
Marsen, Atys, Isis, Bellerophon, Proserpine, Perseus,
Phaeton, Rolando, Alceste, And of others
all Classical subjects, and all most

C. H. H. H.

17 Kensington Square

perfectly adapted to the purpose of spectacle & ballet.

and as they are all constructed on the same plan

that a description of one will serve for all.

The finest according to universal agreement is Roland

which came later in his career, ~~now~~ in 1685.

The first thing we meet with is a matter distinctly

favourable both to Lulli and his country audience.

The Overture is a piece of unquestionable dignity &
beauty, and totally devoid of that levity & frivolity

which one might have expected from the common report
of Lulli & of the ways of the Court. The design

of it is precisely similar to the Overture of Cambert in

Romance & des ~~Peines~~ Peines et les plaisirs d'Amour;

~~but~~ beginning with mauvais slow movement & a
certain definite character, followed by a joyeux movement

Venture .

Compares
famously
with it

supplies

posturing
& pretention
doubts

which

comming

appear

in words

intended

for similar

and can

and ending with a slow passage a massive & dignified
on the first. Lulli's is of course much ~~more~~ broader
& better developed, but the system of balance on which
~~it~~ ^{it} is constructed is the same.

Illustration

It is worthy of remark that such work implies a certain
naïf healthy impressionableness in Lulli & his court
and as much to their credit. No doubt much
of the levity and frivolity of the comfortable classes
in present times is ~~mostly~~ partly owing to Lulli's policy &
examples, but in the early days of ^{its} ~~the~~ development
~~frivolity~~ & before frivolity had been regarded as a duty
under certain theatrical circumstances it was clearly ^{popular} ~~formally~~
"taste" Lulli to impress people with a type of feminine
dignified act under circumstances which in our time would
be met with in general laughter at its insincerity.
Passing from the Opera we come to the invariable Prologue

Prologue

10-11-17

Revised

10-11-17

of the usual mythological allegorical description, with
masses of people on the stage singing and dancing - short
fragments of definite time interspersed with a little
intellectual recitation, always culminating in chorus and dance.
After the prologue the Overture was repeated & then
the play begins.

Richard, the hero, is the impersonation of that abstraction
so dear to the French mind "le glorieux". He is the
ideal hero of effective and brilliant combats, &
is returning from some expedition in which he has played
the conqueror & seeks the lady he was in love with
before he started. Unfortunately the lady has found
~~somebody~~ ^{else} ^{namely} ^{Richard} to supply his place in his absence
and very naturally keeps out of his way. Richard
seeks her in country places. This affords excellent
opportunities for those pastoral scenes which the country

Pastoral Series

The church is a small building of
the Gothic style, built in 1840, and
is the property of the Episcopal
Church of the United States. It is
the only church of the Episcopal
Church in the city of New York.
The church is a small building of
the Gothic style, built in 1840, and
is the property of the Episcopal
Church of the United States. It is
the only church of the Episcopal
Church in the city of New York.
The church is a small building of
the Gothic style, built in 1840, and
is the property of the Episcopal
Church of the United States. It is
the only church of the Episcopal
Church in the city of New York.

mind amongst the French seem always to have had
and a taste for on the stage. A rustic wedding
is introduced, & of course rustic choruses and
rustic ballet, & Roland sings while the rustic music
is going on his assurance that he will find Angelique
somewhere amongst the merry makers. But unluckily
the choruses began singing their blessings on the loss of
Angelique & Medor and the secret is thereby revealed
to Roland, who forthwith goes out of his mind &
sings a vehement solo about his "being betrayed"
Jeanne, who could believe it! by the ungrateful
beauty, for the love of whom he had forsaken
his duty to (the abstraction called) "glory". Furious
music is then played while he tears up the trees
and rocks & other theatrical properties, & he

concludes ~~by~~ with a very fine piece of declamation
in which he expresses his ~~distress~~ having fallen into the
darkness of the tomb, & the state of desperation &
wretchedness which the crossing of his love has caused him.

This is the only act which does not end with a large
measuring of stage effect, & it shows Lulli's sense
of the need for contrast very happily. The next act opens with

a charming contrast of soothing music: in which
a kindly spirit Logistelle steps in to set matters

straight, & exhorts Roland to put up his weakness

& resume the path of glory - In which occurs
a famous scene which is amongst the best known of
Lulli's works. The Chorus join in & the whole

concludes with excellent stage effect, & a great
mass of sound -

Piano

Instrumental
Music.

Immature

Instrumental
dramatic
expressive.

17
Then an essential point is Lulli's general treatment which
~~require consideration~~ of remarks. Instrumental art was
still in a very backward state, & though Lulli is
well to up to the best average of his time, the minimum
standard is apparent at every stage. His accompaniment
are clumsy, & monotonous. He almost always keeps
all his instruments playing, & wears the ear
by having the music too long at the same level of
fullness. It never seems to strike him that a
lot would be gained by letting a few parts leave
off now & then & varying the quantity of sound
the ear has to receive. Then again his ideas
of dramatic expression by instruments is extremely
stiff & limited. When he wants to be agitated he
bitterly abuses & makes his fiddlers play quick passages

Vocal
expression

in fact a
the ~~is~~ instrument
is best.

Refers and contains an idea
expressed by artist's form.
The spontaneous sentiment
does not wait either.

Alma 1
Let times.

and plenty of contrapuntal cross accents; but he never
manages to get any strong point out of the actual expression
of the idea. In the vocal music it is quite
effective; & he has a very considerable range of
expression. The plaintive pathos of deserted love is
most excellently expressed, for instance in Phaeton, and
is a most excellent ~~work~~ work throughout. Warlike
and is equally well dealt with both by choral effect
and solo, as in Hercules; & agitation of various kinds
needs with adequate presentation in various works. But
it is very noticeable that he deals with these things more
often in a form of accompanied recitative than in
set tunes. His dramatic instinct clearly led him
to that course, & it gives an indication of the
university of a French audience to seize upon the
dramatic essence of a situation & to follow it step by

(L)

1. Some forms unduly emphasized in these days.
as the more advanced instruments form
hardly begin to develop.

Ballets.

At the Dublin constant use of French
Ballet, with its dances as in songs -
being the repetition in the law, as in
names of units.

Maintaining
the connection
with the
earlier
masses.

Platt piece	Nº 1	$\frac{4}{4}$	Therion 367.
	2	$\frac{3}{4}$	Do 368
	3	$\frac{9}{8}$	Do 52
	4	$\frac{3}{4}$	Therion 128
	5	$\frac{3}{4}$	Therion 245
	6	$\frac{4}{8}$	Oldland
	7	$\frac{4}{4}$	Therion 145

step without the help of a definite set time. ~~XXXX~~
The times he principally reserved for his ballets; and
of these there is indeed profusion. All the Operas
are full of them from beginning to end. thoroughly maintaining
the clear connection with the Masquerades or Ballets
with Dialogue which was the penultimate step to the
complete Opera form. A good many of these times
are heavy & disappointing. Instrumental ^{technique} ~~art~~ was not
developed sufficiently for much brilliancy of passages &
rhythms. But this apart from that, the habit of making
all the instruments play always, as is accompaniment,
makes the effect of these monotonous. They are often
characteristic of the situation - & very frequently the tunes
are quite admirable - & they are almost always
staid in construction, & simply harmonised. & is the
main defect. Little, as was natural in such

duller had
no work
when he had
got rid of
Cambert.

2
Dandany 1739.

34
End of duller
- the book

Just as
duller
made it
it has
remained

duller
the first
to the end

a situation kept his position to himself, & certainly did
not offer any superfluous opportunities to rivals of any
ability. He made his pupils (dance do a good deal
of the dancing for him, but neither (dance nor any
one else after his time was strong enough to carry
~~on~~ on Lulli's work any further - & it was
not till Rameau came on the scene ^{half a century later} that any Frenchman
materially furthered the development of French Opera. But
such as Lulli made it in design & object it has
been ~~remained~~ ^{remained} - And the French ^{grand} Opera has ever
since maintained its spectacular character, & the
indispensable adjunct of ~~Ballet~~ Ballet.

The influence of Lulli's style spread most strongly
in the country, & here under Charles II's influence
it soon made in some respects important advances -

and contact
a great influence
on us

But even here the great war of Italian Opera at
the beginning of the next century put an end to the
apparently growing amalgamation of Lullian style with
our English style, & the traces of it now remain
chiefly in some qualities which come & his likes
inherited through Purcell; & have maintained them
as a certain subtle flavour of Lullianism
which is called an English style to the
present day.



It is curious that though Purcell was clearly under the
influence of the historic tradition of Monteverdi & Carissimi as
arrived in the school of French the Descaresses &
Comedie ballets, & though he greatly admired the works
of the great Italians especially Carissimi, he arrived at
something far different ~~than~~ ^{from} the aims of both
Italians & French men - He arrived indeed more like
the free German at direct expression. The Italians,
were satisfied with elegant & easily intelligible designs,
which in course of time became minutely ornamental
with at much definite expression in the melody;

Purcell endeavored to arrive at distinct
expression of some kind at all times ~~at~~
~~making his design~~ varying it from moment
to moment - making his design
subservient to the true expression of the
words. But his method is peculiar

& ~~it~~ requires another dir with the task to elucidate.
No doubt it is dangerous to resist too much to large
scheme of classification ~~it~~ in cannot escape for
rapid characterization, & the fact that this

Purcell



28

In order to explain Purcell's position it is necessary
to go a little into the details of the antecedents of
~~our~~ our English form of Opera.

It must be observed that as in the continent the
character of the ^{a of the metropolitan} nation, has had a powerful influence
is deciding what the characteristics of our Opera
should be; but it is much more difficult to
estimate ~~the~~ the in the continent for two
reasons.

One is the desire we that there
is not very little of genuine National Opera as yet.
& the other that the conditions which are those of
such as there is are so very vague & indefinite.
Just as in France there has been a form of

Come out in music is too clear & decisive to
be ignored. We know that the Nations, have
a taste for vocal expression, & that the French
have a taste for that kind of gestural expression
which has its counterpart in dance rhythms. The

Marques

English penmanship is much more
indefinite than either:
Charles Stearn 1625
m. H = M: same year

1512.

1530.

Whitehall

more doubtful, but it may
be summarized as a special penchant for
expression of a literary kind. This
comes out in early times in the kind of
entertainment in vogue for stage purposes.
The most popular form with Courtly & Cultivated
people was the Marque. The habit of
having allegorical plays presented with music &
demi display dates back till before the reign
of Henry VIII. In his reign ~~they~~ & in that
of Elizabeth they were especially in vogue: &
the taste for them increased through the reign of
James, till in Charles I's time they were
the result of their popularity.

entertainment in the country for many generations. And
was in some ways akin to the Opéra form. This
was that very popular form the Musique, which
had been in ^{special} vogue at least ever since the reign
of King Louis. It gained popularity through the efforts
of Louis & continued to be more attractive through
Louis's 11th reign - and in Charles I's it came
to its climax. ~~And~~ the kind of entertainment
these were dances, ^{and scenic display} ~~at~~ just as there was - the
kind of French Masquerade - But the
^{& the effects of grouping & etc} dance, ^{was} much less the central idea of the
performance. ~~It was a~~ ^{scenic} ~~display~~ ^{was} ~~not~~ ^{as} ~~part of~~
~~the attraction~~, neither was the ~~entertainment~~ ^{feature}
of the literary quality of such work.

Marguerite.

Ben.
Lee.

The English taste then was more solid & self-respecting
than foreign, & less inclined to give preeminence to the Musician
dancing. Their attention was drawn to the literary side rather
than any other; & this affected the quality & management of the Musician.

The list of great & noble poets who gave some of the
best ~~for~~ poems to the writers of Marjorie emphasizes
the particular quality which distinguishes this English
from of art. Bon Jonson, Beaumont & Fletcher, Campan

Chapman, Shakespeare, Haywood & many more
distinguished the others: this line - like all the
heads of such productions stands the Marjorie of James,
which Milton wrote for some courtly entertainment at
London Castle in 1634. This was the first

from of stage entertainment which was associated with
much music at this court, & it appears that the quality
which marked it was the excellence of the literary
material: & upon this more than upon the display
which attended & the eye the interest of the performance
depended. For such works the English composers were

Way is And
There is an
introduction

11.
The parallel with
the former English

their hands at music for the stage - ~~and undoubtedly~~ 25
the form of art consisted of spoken dialogue ~~which~~
interspersed with incidental music. The songs were
~~isolated~~ & the drama isolated too; & no attempt
at continuity, ^{the musical material} was made. English people were so
well content when the ~~the~~ sound of the fine
flow of ^{fine poetry} ~~will~~ declaimed ~~parts~~ that they ~~could~~ saw
no need for making the music provide the whole structure.
This type was maintained in the treatment of plays
in the reigns of Charles II, & James & William
- no further. The dialogue was left to the spoken
& it was interspersed with a great number of
incidental movements & recitatives - and no further.
The quality of this music was of a ^{thorough} ~~and artistic~~ ~~degree~~ ^{order}
known. The Overture was on the French Model of
Coulart & Lully, & the recitatives were

In the O zone
the number of H. v. is at least
not all half as much

In Mexico of
such kind was
Purcell's most
congenial field.

His high
sense of
dignity in
hammering.

In Italy hammer
count a
continuous.

26

developed fully at the level of the largest standards
of the countries - & they were further advanced
both in character & great number of dance tunes
& on instrumental intermezzi.

It was in music of this kind that Purcell found
his most original field, & in it he
touches a point that was infinitely ahead of
anything that was done in his time anywhere in the
world.

The first thing that strikes one when
one hears the extraordinary sense he has of
that high kind of expression which is obtained by effect
of harmony. The ~~condition~~ ^{standard} of harmony at that
time is that ~~it is~~ ^{that is} systematically correct &
fixed, but limited in range, & monotonous, &
devoid of character & individuality. From this



N^o 1000, Chalk valley
2nd series in N^o 1000 with Benedict
Cretaceous not Chalk
with floras - (Cannon / 1000)

French Composers
also very limited
in their harmony.

2) "O for thanks" 4 lines in
solidly bound. The "most capital of the":
(all in action) -

In England
a better
instance for
harmonious effect.

Collected in the garden of
Parrish house & for Lange

See the above with lot of bird shots in
barn 6.7-8.4 0 0 0 per tank

Page - 15

John
 (with the) yellow-brown rock in the old road
 probably the Kings' track

The remarkable work of the last 17

Vol 200 p 12 for loan etc

Musical
portrayal.

came behind Italy - ^{as reported to tell a truth} she had more sense of rhythm by
and more ^{direct} dramatic ~~than~~ ^{frequency} than the Italians; but
his compass was clumsy ~~was~~ with their harmony &
very limited in the use of expressive devices. In England
the contrary compass showed a very regular
aptitude - ^{of that} which in later days has become the special
trick of the femur. - & Purcell especially kept
at one to a point which ^{shows} ~~that he has proved~~ ^{that he has proved}
of one of the sweet marks of genius of the highest
order. Though the standard of contemporary art was
low he devised means of harmonic expression
which have absolutely no parallel in the century in
which he lived, & even in these days of speculation
~~the~~ experiment is still fresh & interesting ^{& even novel}.
Next in importance comes his quite regular gift of
Musical portrayal. There are days of expression

What is the best part

Some more - in some

41

O get them out of the

in the

in the

Reg - a lot of work to be done

O get them last cast in out

(in the)

B V. M.

at the very end of the

the very end of the

(in the)

the very end of the

the very end of the

the very end of the

the very end of the

the very end of the

the very end of the

the very end of the

Direct

expression

in detail.

Sometimes too
dramatic
rehearsal

the method
of

in the line, but nowhere so much as in England 28
and an attempt has been ~~made~~ ^{with a moderate} to find the musical
equivalent to ideas and incidents & situations.

In the English composer, showed a Remnant of
mind with the Germans, ~~of late years~~ & aimed

at that direct expression which follows every
transition of thought suggested by the literary material

as the French = Purcell was indeed inclined to

be too ^{drinks} realistic, but at times his genius ranges

though ~~it~~ a general realistic expression to

free of dramatic ~~utterance~~ which quite defies analysis.

(King Arthur)
a Matthew Locke

and is important with this quality is his truly unique

gift of characteristic fresh & genial melody.



2. Prelude

The Deacon in D^{major} by Handel

Boyle added another example in 1755

Original of W. T. Boyle - 2. Prelude

Was always performed at 11.15 a.m.

except for the Son of H. Boyle for Handel in 1715

The 2. Handel's Wheel Taper and

the piece by him 1. 2. a.m.

From 1743 the Deacon in D^{major}
was adopted for the occasion

The character
of his
melody

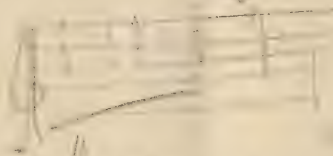
The type is
English.

Note

all in all it is

Handel's

Note "Hear"



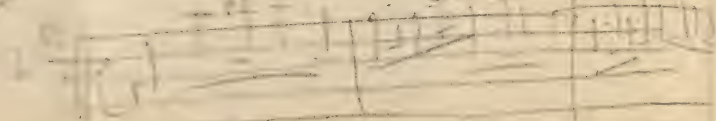
Hear

(Hear)

Hand

2. a.m.

Hand



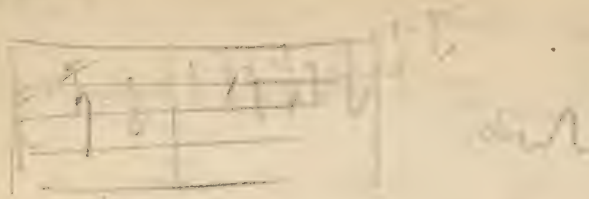
Hand

Influence of
Handel and
Handel's

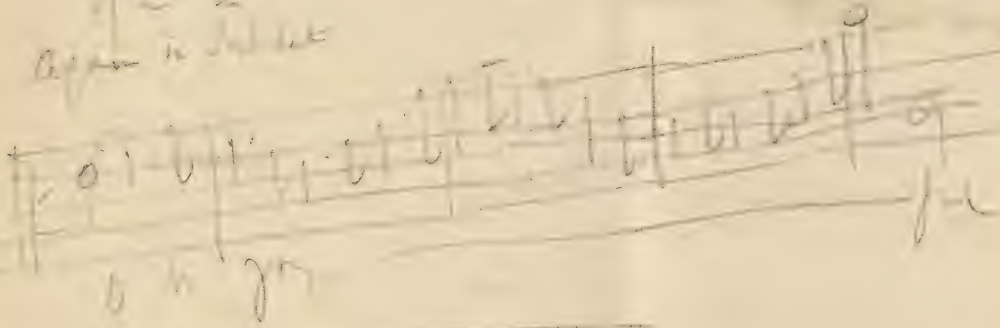
Italian.

He is more inclined to sparkle than to utter deep -
~~powerful~~ ^{haughty} ~~powerful~~ ; but ~~the~~ sparkle was also
~~trivial~~ ~~the~~ ~~point~~ ~~and~~ the melodic outline is
with all the harmonies that an inspired have generally
some curious individual turns, often ~~crude~~ ^{strong} and
unwashed, which save the form all possible
suspicion of the sparkle of mere levity. Purcell
had absorbed the influence of English tunes -
his ^{own} ~~own~~ ^{own} delightful tunes under
the impulse so desired
~~that~~ ~~combined~~ with ~~his~~ full
experience of ~~the~~ French art, and gave him a
greater sense of design & development. Of Italian
influence is not things there is extremely little to be seen
in Italian, one already falling to the more
subservience to vocalists requirements. And second

Position of Italian
 becoming more
 - more defined



of a in
 appear in subject



Purely
 directed to
 voice almost
 too much -

The musical
 when under
 him too
 strongly.

in V.A. a. all

My whole nature is strong

I am full of

Power & energy and will
 and I am full of

My heart is full of

Under the sun I am strong and will

Definite
 individuality

V.A. 3 a lot of music written

Mr. Levine - Bb - whole - something of a

Christie after - before - long ago (and today)
 all - "N" - a fresh the, but for, and

I think of the singer first & the Musical idea 30
afterwards. And it follows that ~~they~~ then work
always he phantasy for the voice. Russell on the
contrary is often murderous to the voice. His ^{Musical} idea
is the ~~for~~ aiding force & the voice has got to
sing it whether it lies well or badly — & the
consequence of canon is that he is often annoying
difficult to sing: & hence often miss the Musical
effect that lies in them by their impracticability.

But the definite individuality of the tunefulness
is ~~just~~ ^{all the more} marked. Little The Hahn works
from abstract tunes, that gave a good pleasant
fund expression. Little like upon a good time
more and this. But he more usually falls
back upon a general dramatic expression. Russell

most at is to a vigorous flow of fresh tunefulness 31
which surpasses all that his contemporaries could approach
in any quality ~~of~~ which gives time a permanent
value.

of fully equal mark as the numbers of dance
tunes which he wrote for his & called Operas,
& ~~the~~ an incidental music to plays.

His position with is a luxury of fresh new &
variety. As a writer of ~~some~~ dance movements
Lulli with all his fame is a mere journeyman!
apprentice to Purcell. Lulli hits upon a capital
tune & a capital device now & then, but for the
most part there is no spring in them & they
are heavy & inertly devised. In Purcell
the attractiveness of the tunes is not more remarkable than
the artistic ingenuity and the fresh vivacity

My dear Mr. [unclear]
of the [unclear] [unclear] - [unclear]

High artistic
quality
of much
of Purcell
dances tunes

Purcell's
style

Lull's
influence
for [unclear]

of contrivance which he constantly displays. Within
the range of his what are possible ~~thin~~ there dances
are often very skillful pieces of artistic workmanship
is which - my next ^{little} problem is very complexity
+ uncompromising There is no shirking or shuffling,
(solid - but at the same time the skill & the personal free-
dom is so complete that it is very rare that
he is laborious.

so far the genuine type of widest application
this style is undoubtedly ~~the~~ a ~~few~~ type of
English Music. In this it must be confessed
Lulli's ^{influence} plays a part. Lulli influenced the generation
through the Court tastes: & ~~in the~~ ^{in the} early stages of
~~the style which was going on~~ development of ~~the~~ new
kind of art such as that ~~was~~ ^{was} an influence strongly
instilled becomes permanent. & Lulli's influence is permanent
in certain types of rhythm & melody - But Purcell

Has the quality
of English art
in which
superior.

Date of birth

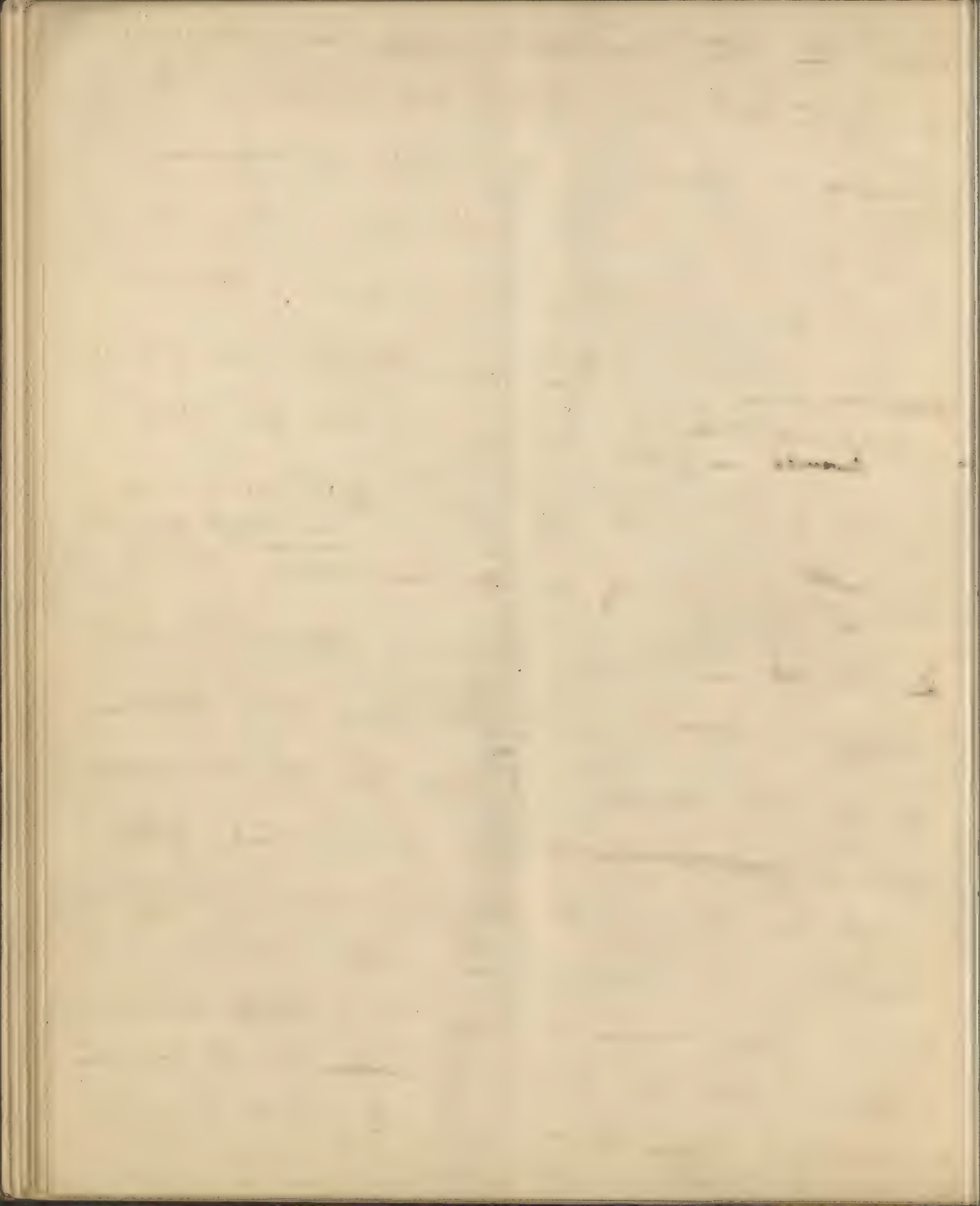
Date of death

Alma of
the dance &
model.

which ~~has~~ ^{the} standard
author has the
tendency.



imposed the with characteristics which have long
masked the most genuine English kind of times. The
presence of a directness, the activity & naturalness
and the openness & un concealment. It is not
natural for English men to probe the depths of mystical
idea madness; & their imagination is all tempered
by plentiful use of ^{Murder & by} ~~murder~~ cool practical self restraint. That
type of mind is well represented by ^{Percell} ~~the~~ ^{and youthful spontaneity.}
none ^{more} ~~more~~ genuinely or with more vigorous force &
All that can be said against his claims & the highest
immense; that he came into the world at a time when
not one man mature; he had no good or masterly
model to ~~guide his ideas by~~ follow, nor standards to test
check his work by. He falls into innocent & childish
consideration at times, into ambiguities at other; & even at times
the force of bad examples led him into a certain commonness
of expression. But above all these ^{submerging} ~~submerging~~ it with care and
the genuine part & upon the individuality, the fresh notes & inventiveness
the reality, & the direction & health which marks only a few of the
pretext matters of our art.



Royal Institution Feb/91 Last but not least of series



It would be hardly to find an apter illustration of the familiar
saying about beauty: being a fated gift, than the
story of Italian Music since the year 1600. No one
will deny the singular aptitude and natural sense
of the Italians for Music; & no one will question
their enthusiasm for it. The gift and the good will
are all there, but the result has ^{not} been of ~~note~~
~~accordance with the expectation which they would seem~~
~~to justify. & the anticipation they would suggest~~
Moreover it may be said that ~~it~~
they had the honor of giving the first impulse to
nearly all the most important forms of modern art,
but through certain circumstances of character they have always abandoned ^{the development} ~~the~~
~~and that it has~~ ^{where it has arrived at a} ~~moderately advanced stage~~ ^{some other}
nature & brings them to their highest perfection.
They originated Oratorio, and for nearly a century
had the sole monopoly of developing it up to
my interesting stage of its ^{history} ~~unfolding~~: they then they

Degeneration
of
Oratorios

of
Organ Music

of
Chamber
Music

of
Opera

dropped all its grander features and left at the choice
and the dramatic portions of the solo music &
allowed it to degenerate into a string of empty
sops for star singers; & the further development
~~took~~ up to the standard of Handel's later works &

Bach's Passions fell to other people.

The same happened with the various forms of instrumental
Music. Versoballi set his seal grandly

on the history of Organ Music, but with him the

Italian part of its history ceased; Corelli did the

same for String Chamber Music, ~~but again~~ while Alexander
Scarlatti practically began the history of our greatest form, Modern ~~at the~~ Orchestral Symphany, but
with ~~him~~ ^{him} fell the lot of other nations & ~~they~~ ^{they} took the decline;

~~and Alexander Scarlatti~~ ^{and} exactly the same thing has happened with the

Opera. The ~~fortune~~ ^{story} of origination it belongs
for half a century they had an entire monopoly of it
why ~~the glory~~ to the Italians; and of a full

century they devoted themselves with ardour and

Cultivation
of Opera
in Italy
in 17th century.

Outline of
the development
of the scheme

Enhancing
the effect of the
drama & scene
by ~~adding~~ ^{setting} the
proper musical
style to ^{the} interest
interest of the
inquirer
declamation

Introduction of
dramatic point
in the music

extremely crude & infantile, though produced in perfect
good faith as an aid to the poetry and stage
effect.

Monteverdi gave a powerful impetus in a special
direction by the daring, even reckless, way in which
he endeavored to intensify the dramatic situation
by dramatic expression in the music. He ignored
all the traditions of the ^{demanded from} ~~act~~ of hundreds of years
of experience, & seemed to cut away the connection
between dramatic music & the higher kinds of artistic
music more determinedly than even his predecessors
had done. He made no attempt at compromise
but sought ~~for~~ ^{for} dramatic expression & effect with all the
force of his original & impetuous character, and distinctly
set his seal upon that kind of art which a perpetuator
has maintained to identify our times, and to

Music of
June effect
as opposed
to the
"artistic"
music.

Reason of
the musical

expression
very undeveloped
Monte Carlo
time.

Source of
Monte Carlo
barbitates.

Antagonism to classical & purely artistic music.
In want of a better word, and it is difficult to find
one, it is perhaps fair to describe this, rather
as the historic. In Monteverdi's time the

Reverence of Artistic musical expression was very
~~undeveloped~~ ~~limited~~ ~~and~~ ~~very~~ ~~temperate~~ ~~and~~ the degree of passion
it was possible ^{I was extremely limited} to represent. This not surprising

therefore that many of Monteverdi's experiments
truly astounding & contemplate. That he had
gained, is not to be denied; but ^{falling} ⁱⁿ ^{the} ^{sub} ^{liminal} ~~his~~ ~~form~~
~~did not find~~ times his genius ~~was~~ was frequently
at fault, & thus he seems to have recklessly adopted
any combination of sounds, which represented of it,
hardness & painfulness the anguish or tension
of a dramatic situation. Such barbarities
are intended his position, as the first representative of the

Q Type of
the interests
of values
against the
limitations
of what is
currently
considered to
be
arbitrary.

The building
dramatic
impulse
submerged

of those ^{ardent spirit} ~~protesters~~ who so frequently arise to ~~proclaim~~
~~the~~ protest against the limitations of what appears
to be artistic. And few know in due time;
of his protestation was genuine, large & powerful
and ~~not~~ ~~founded~~ with all his extravagance he expanded
the limits of art immensely; and decisively opened
a new field of preeminent importance to the genius
of Musicians. But strangely, ^{except} the cultivation of
these fields was left to other nations - Carulli
his pupil worked upon similar lines, and kept the
^{beacon} ~~prophet~~ of dramatic effect steadfastly before him,
but after his time another school spread its
seduction over the whole of Italy, & submerged
the ^{iniquitous} ~~iniquitous~~ dramatic impulse in a flood of abstract ~~material~~
conventionalism.

It is sad to think that this unsatisfactory condition

How such
a change
arose

The Old
tradition
still maintained
in a few
quarters -

& gradually
annihilated
with the war

Caricature
representing
the artistic
conservation

7
of things undoubtedly proceeded from the revival
of the force of the old artistic traditions, and ^{from} the work
of a group of composers who were as interested in their
dignified and ~~able~~ ^{serious} self-respect as Monteverdi &

Carissimi was for their reckless impetuosity.
At the time when Opera was beginning to develop, & the first great changes
the grand traditions of the old school, which the
dramatic reformers threw to the wind, were still kept
alive by some Church composers, & in course of time
they were combined with the most essential qualities
of the "new Music", with promise of great results.
Most notable among the composers who assisted this

fusion was Carissimi - The most ~~notable~~ ^{important}
composers in the artistic sense, in
the middle of the 17th Century.
He did not long himself with ~~Opera~~ Opera, but in
his Oratorios we find the artistic counterpart of
the speculative ~~rather~~ example of dramatic expression in Monteverdi.

Carmina
in Oratione

Certe
appetit
sane principia
et Opus

Stadella

works. Corissini: is great aiming & knowledge, &
 in him we now meet with ~~the~~ ^{the} of such entrancing
 of harshness and distortion. He arrives at a very high
 pitch of refined and poetical expression in Septimius;
 and in many choruses & also in Belshazzar &
 The judgment of Solomon, ^{& Jonah} but he produces elegant
 and truthful expression of dramatic situations.

His easy facile Cesti applied the same principles
 to Opera, with marked success; & imported
 the restraint & decorum of artistic behaviour into
 the realm of the drama, without any apparent diminution
 of its value or force. As the 17th Century drew
 to its close the reaction in favour of such
 artistic ^{and self contained} moderation seemed to spread, & the impulse
 to the historians in Italy to Gluck. Stradella shared

Stradella

Alexander Scarlatto

His training
according to the
old artistic
tradition.

9
Considerable dramatic power & skill of characterization
combined with a full measure of the time honoured mastery
of Choral effect which up to that time had been
Italy's great prerogative - And as if to sum
up the results of these workers of three quarters
of a century Alessandro Scarlatti ~~looks~~ at last
makes his appearance as the comprehensive master in
all the known forms of art.

He was probably born in 1659 possibly in Sicily - Tradition
makes him a pupil of Carissimi's - If so it must
have been when Carissimi was very old, as that
notable composer was born in 1604. But whether he was
or not matters little, as it is obvious that Scarlatti
~~belonged~~ belonged to the same party: - It is known that he
was trained as ~~Scarlatti~~ Carissimi would have trained him,
according to traditions of the old school: in Counterpoint

Influence
of Choral
Music upon
him

His Opera

and ^{in the} dignified & self-contained style of a Choral school.
His mind was thought matured under these pure influences,
and he craved ^{especially} for the grandeur and beauty of Church
Music for combined voices - From such practice he attained
a wonderful giftness and fluency in anything he ~~attempted~~ ^{attempted}
and he applied it in Music for instrument as well as
for voice - & this gave him special facility when
he began to write Opera - His first is said to
have come out in Rome in 1680, the same year
that Purcell produced *Dido* - *Alcina* in London -
a noteworthy fact! He seems to have settled
in Naples some afterwards, & it was mainly in that
city that his great career as an Opera composer
was passed. He poured ^{out} a perfect flood of
~~Opera~~ - when then 115 are recorded - and he
was looked upon in his latter days as the representative

[The text on this page is extremely faint and illegible. It appears to be a handwritten letter or document, possibly in cursive script, but the characters are too light to transcribe accurately.]

7

In order to explain his position in the history of art it
is necessary to understand ^{one phase especially in} ~~what~~ the progress of Munich since
the inauguration of the "Nuove Musee" ^{in 1600} ~~amounted to~~.

At that time everything in ^{the New} "Music" was in the state of
absolute vagueness, & almost total formlessness. The
works we set in inconsequent recitation - often expressive
but harmonically incoherent. Monteverdi came & intensified
and deepened my ^{through the phase of effective singing} impression -
I suggested lines of design: at the same time
But his mind was always more bent on expression than on design -
giving a fresh touch to instrumental Music. With Carissimi
& his congregational artistic influences began to become
extremely prominent. ~~The~~ Our modern system of
~~major~~ harmony, & our modern major & minor scales began
to emerge, & with them the new principles of harmonic form:
which was new to ourselves & far ^{higher} than ~~the~~ sense of artistic construction.

growth of the
feeling for
abstract
forms -
for music
whose effect
depends upon
the details of
the design
rather than
on the
expression.

Under such
influence the
outline of
Opera grows
more & more
vague.

Scalotta's strong
instinctive
feeling

12

Under the continued influence of harmonic form & the growth of
the art of singing artistic pleasure is thus that we
rather abstract than directly expressive began to grow
more & more decisive. Success began to depend more
upon a more artistic melody & a simpler & complete
succession of harmonies than upon powerful dramatic expression.
Cesti's ^{complete &} beautiful little melodies show what way the influence
was tending: & Stradella's evidence is equally decisive.

The outline of Opera grew more & more regular:
more & more depending upon the melody & the
singer, & less and less directly ~~expressing the~~ ^{illustrating the} dramatic
features of the play to which the music is wedded.
Scarlatti was clearly a man in whom the artist side
predominated. Skill in technical things is a marked
characteristic. ^{Skill in figures & canons} Skill in knitting a melody is a complete aria
into an artistic whole. It is not to be wondered at
that his work gave the final touch to the development of

The words
between form
& expression.

of his age. It would not be unfair to say that he was the highest
~~man to be noted in the history of Music~~ ^(manifestation of them)

In all arts there is a sort of wreath perpetually
going on between the types of human kind who have a
strong instinct and love of beauty of design, & those
who have a passion for soul stirring expression. ~~At a~~

~~period~~ and the border of the respective periods seem to
waver to and fro under its influence. At one

period the whole spirit of Musical art seems to
be pervaded by a plain moderation of utterance
and a regularity of design which to after ages seems

to be monotonous. After such a period there always
comes a reaction, when the ^{ardent woodchoppers} disciples of expression

rise against the tyranny of formality, and disturb
the equal balance of artistic proportion. Then the next
generation feels that the formal side of art is out of
gear, and compels her to put things straight again
by finding out how to expand the principles of design

Expansion 1
Art.

Period 1
uprising -

The feeling
of the author
of simple
form -
Scarlett's
time -

Harmonies
form are
there only
in its first
stage -

to comprise the ^{new} qualities of expression ~~to~~ and satisfy
the craving for definite & intelligible form as well.

We have seen one notable uprising against the tyranny
of the conventional in our own time - Gluck's was
of a similar nature - & the first efforts of the
party of the New Music were at ~~at bottom~~ ^{dictated} ~~no~~ ^{limitations}
by the same sense of restlessness under the ~~predominance~~
of a predominant system. ~~Music~~ ^{Music} passed
through a phase in which the ^{several} elements of design were
weak; and just at Scarlatti's time the strong
virtue in favor of definite form set in, at a
time when only very simple kind of form was
understood. But ~~the~~ ^{the} people were so delighted with
these simple and obvious designs that they
were satisfied to hear them over & over again
all their lives through. Such a ^{simple} form as the
Aria was then a new discovery, and it had all the
attraction of a new toy which was capable of being presented

Scarlett,
position - relation
to the Area
from analogy
of that of
Mugshot later.

within representing
the completely
developed
status, and
only the stage
of the definition
of the plan is
into which is
used with
~~some~~
greater significance
by greater
master

in a great variety of forms (or disguises). And the
great technical skill, & sympathetic instinct for
vocal effect ^{which} Scarlatti possessed enabled him to play
the parts in relation to the aria form which Mozart
afterwards played in ~~rather~~ relation to the great
instrumental forms of the Sonata & the Symphony.
In neither case was there the final completion of the
structure, for Handel worked upon Scarlatti's lines &
Beethoven upon Mozart's; but they both gave that
firmness & made cleanness to the structure, & made
it definitely intelligible enough for poster masters to
develop to the highest standard of combined form &
expression. But the very skill and finish
of Scarlatti's method of Aria writing became
his bane. & Open the taste of the ^{average} public is
always at a very low ~~old~~ standard; and I. what
because there is so much to distract the attention, both on & off the stage.

The public
of "Scarlatina"
time.

Young as Open was it had already
fully brought to the light of day but
cruel collection of human meannesses &
vices - a pitiful & jealous -
vanities & presumptions
~~incomprehensible~~ dumb ratiocinations which & shame

Dramatic
element
conceals
the of any
prominent
importance

which ~~has been~~ seem destined at
all times to be its attendant demons,
merciless.
Benedetto Marcello's Satire called "Il teatro
alla moda" was written before the end
of the "Scarlatina" life, & depicts a state of
things which one would suppose to be only
applicable to the decrepitude of age, & in many
respects reads much as if it had been written by some
the present day.

Merely lived
is cut up
into suitable
material
for living.

sensitive
cynic

the public of Scarlatto's time wanted was an entertainment
which afforded the best possible opportunities for the
display of the solo vocalists, who ~~about~~ Scarlatto's
~~time~~ ^{then} were first realising their power with the public.
Under such an influence ~~the~~ ^{the} dramatic significance
of the stage piece ceased to have anything but a
secondary importance. A story of any sort
seemed to be cut up into alternate recitations and
Arias, distributed in accordance with the gifts of
certain singers and with view to their being attempted
in accordance with the personal ^{claims} ~~views~~ of the singers
and the characteristics of the styles - and these
Arias & recitations were pumped into scenes &
Acts, which were interspersed with short intermeddles
of instrumental music, partly for variety & partly



Answer 2

Unintentional

Form or
also to be judged
predominantly

to give ^{the} ~~the~~ time to get something on a off the stage?
In Scarlett's time hardly anything was introduced
to vary the monotony of this scheme. ^{Chambers was almost wholly absorbed in an ensemble with very rare use.} The public
was quite satisfied with sudden crises, and the
ventures between them reached the lowest point
of rapid & inelegant insipidity. This indeed
was a veritable crisis of purely artistic method.
Even the interests of the crises is mainly abstract.
The energy is a general way a vague sentiment;
or by general character and style, ^{they express} a certain
relevance to the situation is the ~~acting~~ unfolding
of a very shadowy drama. It is the general
outline of the melody which is the attraction
not the details of direct expression. ^{the painter who stands out are little more than the decorative elements of the design} And it is the unity & quality, predominates. And it is the unity &

Handwritten text, possibly "Handwritten".

Handwritten text, possibly "Handwritten".

See next page

And in the
quality of
melodic &

harmonic

design

Scarlatti

especially excellent

chance of such a method Scarlatti most
markedly excelled. / It was his misfortune to
show so clearly how the thing could be done
that the Opera composers of the next generation
found that little else was needed by the Opera
public but to continue to turn out thousands
of Arias upon the plan which Scarlatti had set
his seal upon - And this thing brought the
condition of Italian Opera to a pitch of mechanical
complacency & stereotyped snuffiness that makes all
but a few very rare & isolated items perfectly
intolerable. Even the pretensions of Handel's genius
could not save such a system from being
unsupportable; & though many isolated Arias from
his Operas are superb, the monstrous recurrence
which he too accepted from the types of Scarlatti

To compare Scarlatti's purely
formal method with the
method which aims at
immediate expression -

do "Viva viva l'aria"

do "Poco alla Turca" (two hundred letters)

Instrumental
Music.

Allegretto

Scarlatti
shown in the
emphasis
of instrumental
Music.

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make it incredible that anyone could believe even an
act of one of his numerous operas at a sitting.

But the gift of Scarlatti is nevertheless far more
sure than that of any of his predecessors. There is
certain intensity & completeness about it - the
feeling of the master who knows what to try for &
how to do it - and he is the first master,
except perhaps Stradella, who understood how to
write a fine & effective ^{instrumental} accompaniment for the solo voice.

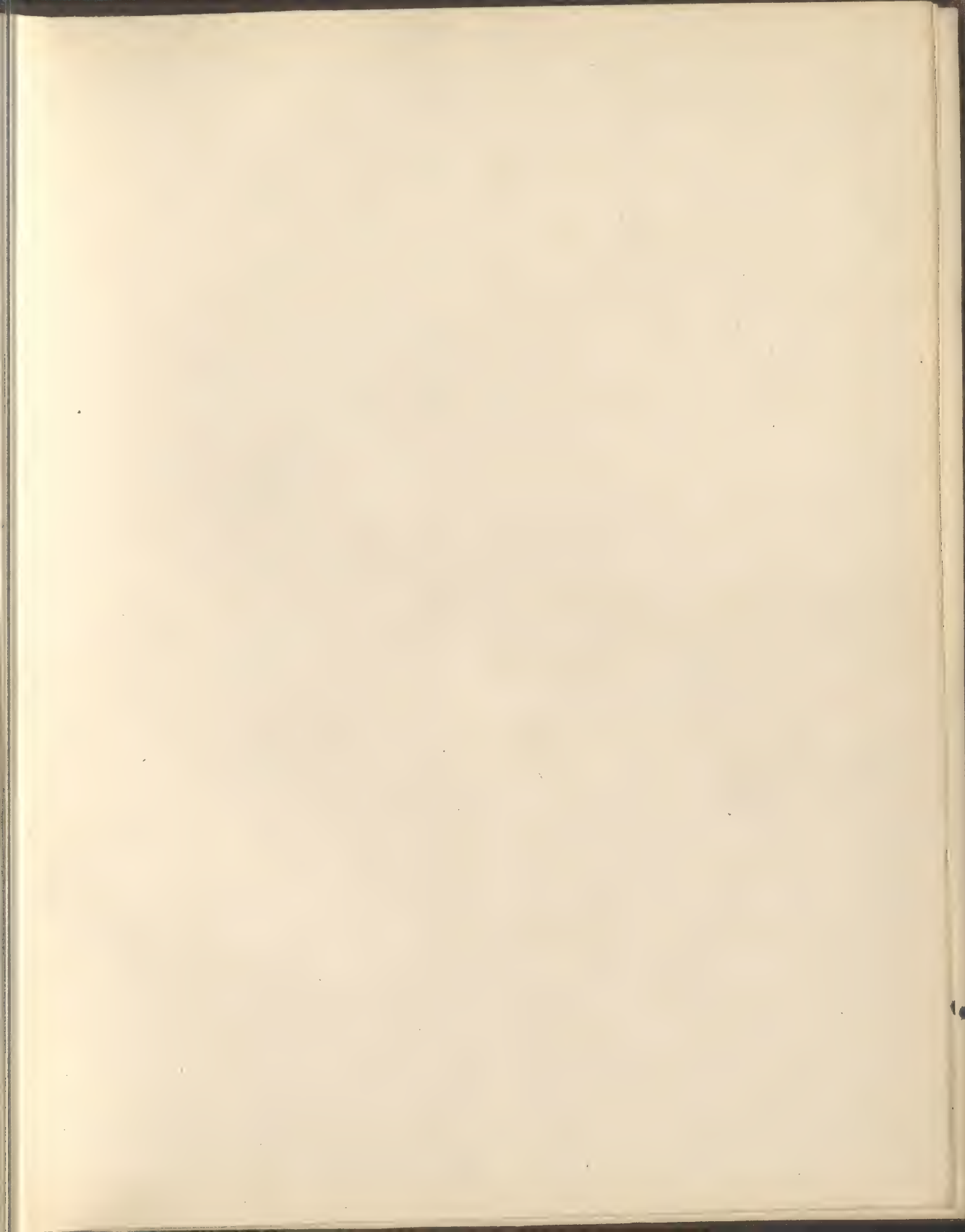
Instrumental Music was just beginning to get
emancipated, ^{through Corelli & Bassani & others} ~~from dependence on~~ & Scarlatti played
a singular and very important part in its emancipation.
He was of course not the first to attempt instrumental
preludes to his operas; but he appears to be the first who
brought a certain form of a definite & intelligible
artistic standard - his type of Overture. He called the

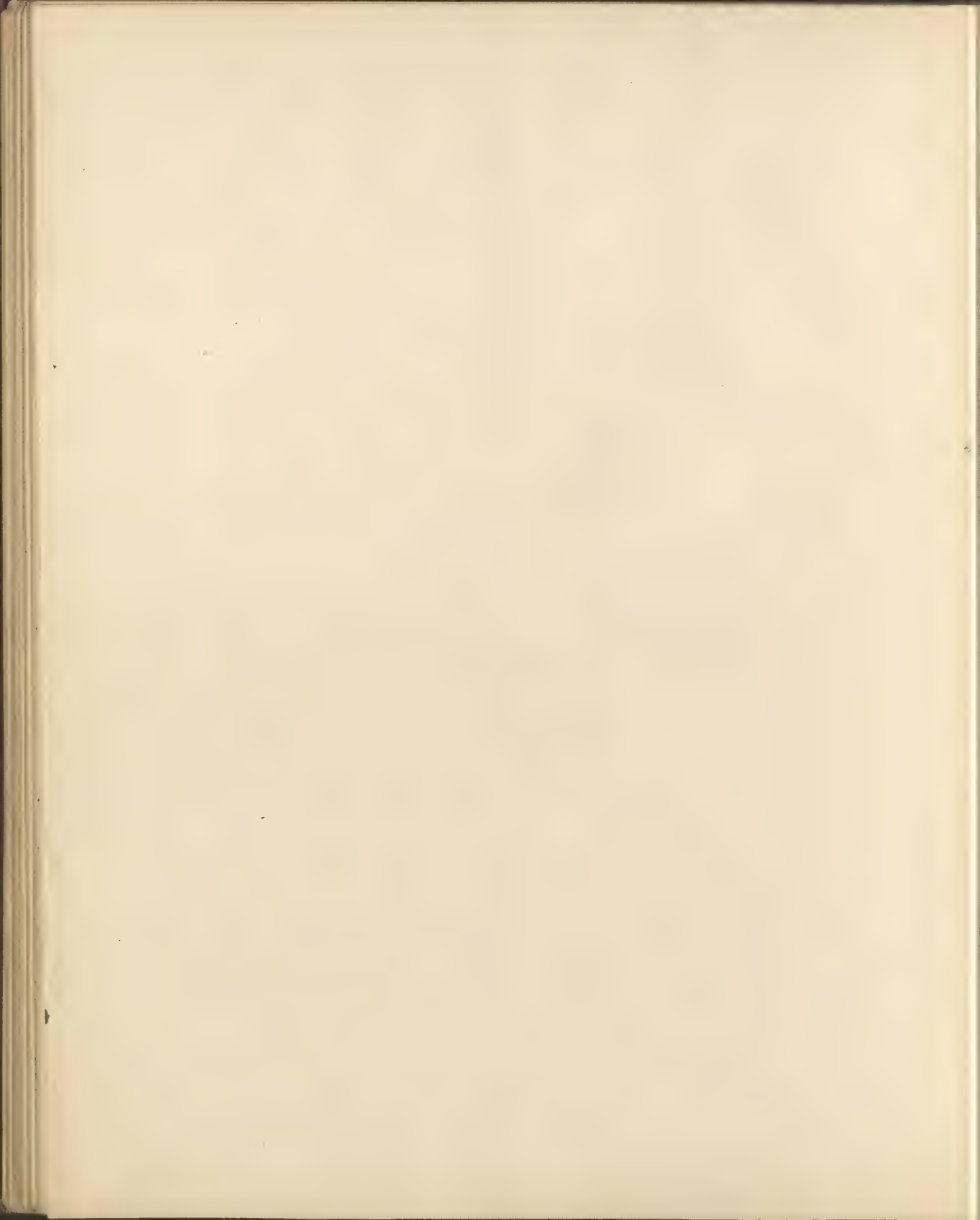
The Supreme
Court
of the State

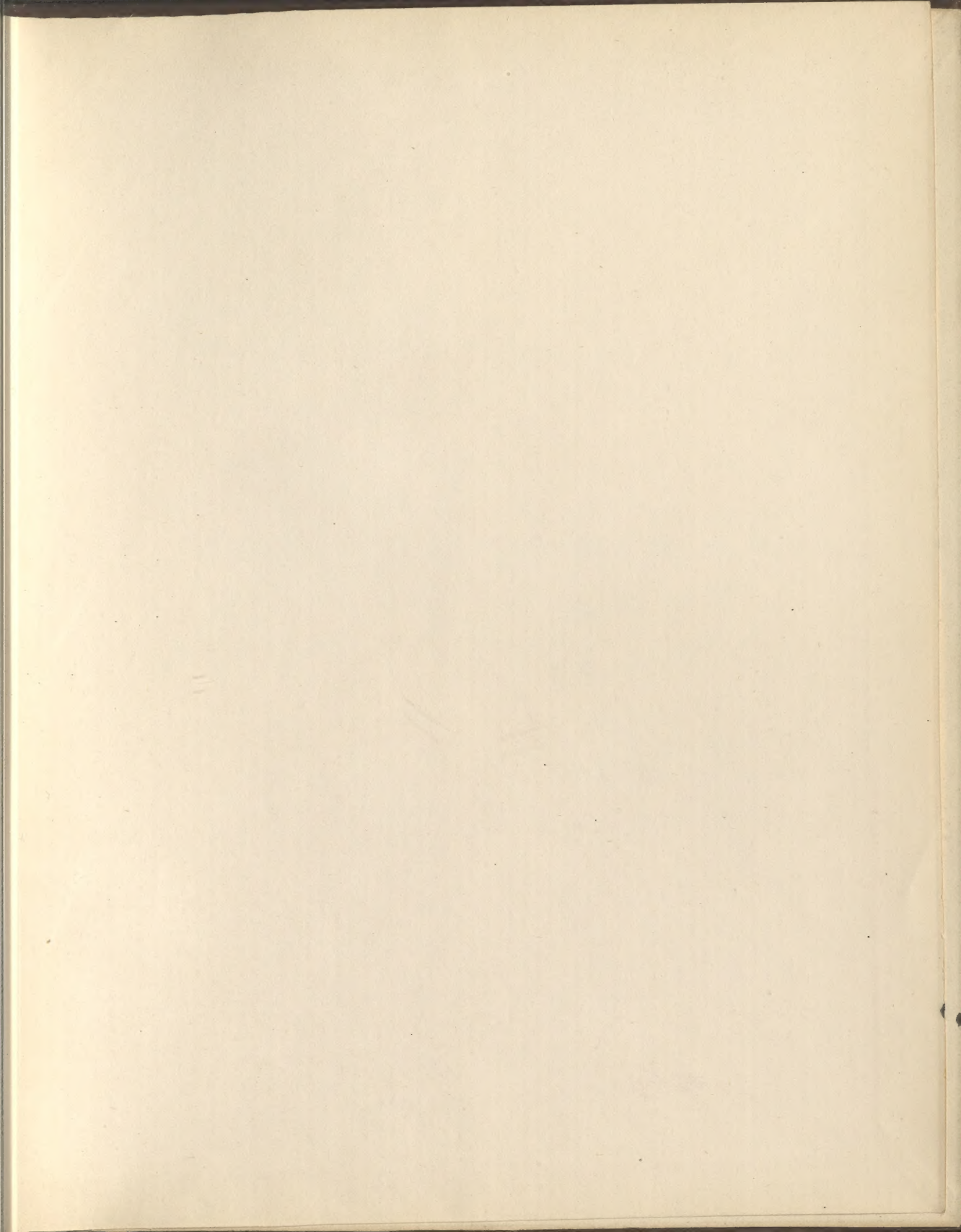
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Preludes this Opera "Sinfonia & Amata Opera" - a command
distributed them into 3 movements - quite a new &
quite a new model in this respect was very generally
followed; & enlarged on the instinct of composition
for instruments at intervals. Then the "Sinfonia
Amata l'Opera", began to be played at Court &
dinner parties & works like them were written for similar
purposes, & called either Overtures & Sinfonias - and
in time went on the movement expanded more & more
till they finally merged into the familiar type of
our great modern Orchestral Symphonies. So that
Beethoven is in a sense the ~~first father~~ ^{first father} of that important
form of art - & which respects his great & prominent
powers ~~but~~ ^{more} a more happy ~~result~~ ^{fruit} than ~~that~~ his
skill & is writing for the voice ~~had~~ ^{was} upon the form of the Italian
Opera. - [Circumstances made him a master craftsman, and
just as he was he could not escape the price of that hour
always paid an overdoing of the means at the expense of the end.
Public taste was in fact by strange fancies attached to it]

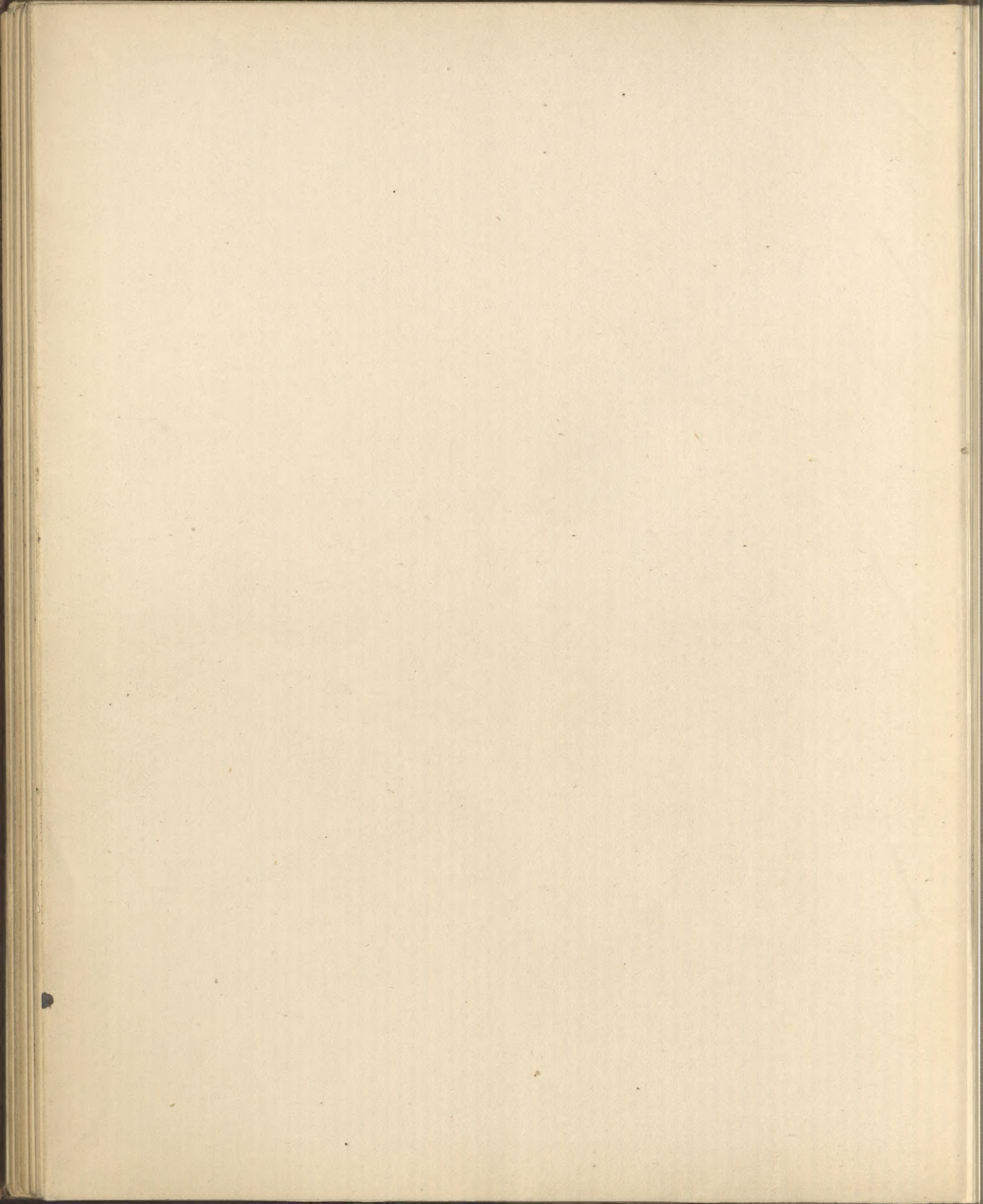
more than faults than their
virtues; & they encouraged
the conform of the surrounding
generation & continued in an
dreary & monotonous circle
which precluded originality
and independent character of any
kind, & produced one of the
most detestable of all the
periods of art. The period
when the world in general held
J. S. B. to be a dry old schoolmaster,
and worshipped the figural of
such empty headed professors as
Harn and Fraunhofer. Such was the
influence of Italian fertility upon the history of
the opera, and from such a plethora
shrank the mission of gloria &
Anakin the world.











140 $\sqrt{5000}$ 35
 420
 800
 700

Artistic qualities
 the transition of
 from who have had
 much plenty & intelligence

